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involving some special difficulty in mechanical execution may be useful as an exercise; but to deserve the name of "Studies" these objects should be attained in alliance with cultivation of the taste and judgment. Such double merit is found in the pianoforte studies of the best masters, as those of Clementi, Cramer, Moscheles, Chopin, &c.; and such, in at least an equally high degree, is the case in the studies now before us. As an exercise on the difficulties and varieties of *arpeggio* passages, No. 1 is invaluable; while, without any reference to such special purpose, the beauty of the melodic theme which underlies the surrounding brilliant passage writing, the completeness in treatment and development, confer a special charm and value on it as a musical composition. This appears to have been composed at Frankfort, June 9, 1836. No. 2, as a study of rapid triplet passages—chiefly for the right hand, but with occasional exchange to the left—is admirably calculated for the acquirement of lightness and facility of finger; while its bright vivacity and unbroken continuity, are in excellent contrast to the more serious tone of the preceding *Etude*. No. 3 is, perhaps, more thoroughly a study, in the sense of an exercise, than either of the preceding numbers. Rapid *arpeggio* passages of accompaniment in semiquavers for the left hand, with chords in the right hand—the thumbs of both hands interwoven in a manner elsewhere used with peculiar effect by Mendelssohn (as, among other instances, in the *allegro gioioso* following the "Serenade," Op. 43.)—require a combination of strength and lightness in the player, that the practice of this piece is eminently calculated to promote. This *Etude* is merely endorsed December, 1838.

Mendelssohn's Lieder ohne wörte.

In the last number of the *Musical Times*, the recently-published eighth book of these exquisite pieces was noticed in detail; and we have here a new edition of the whole of the previous forty-two *lieder* (seven books), handsomely bound in cloth, beautifully engraved and printed, and issued at a price which would be cheap even for a production of inferior quality.

Leipzig: BREITKOPF AND HÄRTEL. London: NOVELLO, EWER AND CO.

Pianoforte werke zu zwei händen.

Pianoforte werke zu vier händen.

Von Franz Schubert.

WE have here a collection of original pianoforte solos and duets, by one of the most extraordinary and prolific composers of the present century. Living at the same period, and in the same locality (Vienna) with Beethoven, Schubert's genius, much influenced by, and somewhat reflective of that of Beethoven, was thrown into undue temporary shade by the overpowering grandeur of his neighbouring contemporary. Schubert's own retiring nature, too, seeking only to pour out the irrepressible creations of his exhaustless imagination, without care for publicity, or present (or even future) fame, no doubt helped to keep in obscurity a multitude of admirable works which are only lately becoming known and esteemed as the productions of rare creative genius. But comparatively few of his four or five hundred admirable songs were published before his death; while his pianoforte music (although some has been published for more than thirty years), has been all but entirely ignored; especially in this country, until some recent performances at the Monday Popular Concerts have revealed the beauty of compositions possessing much that is analagous to those of Beethoven, in poetical beauty and refined idealism, if not in sublimity and vastness of conception. In Germany, Liszt, Schumann, and Mendelssohn, were the first to direct public attention to the rare and high merits of Schubert's music; the first-named artist having largely made known the composer's pianoforte music by his performances, especially of the *Fantasia* (Op. 15), which forms No. 2 of the solo pieces referred to above. This work, although called a *fantasia*, is almost as regular in

construction as a sonata proper; the first movement, slow movement, scherzo and trio, and finale, notwithstanding their occasional free and florid treatment, having nearly as much coherence and symmetry of design, as the composer's ten grand sonatas so called. The exquisite *adagio* of this piece, based on the well-known song of "The Wanderer" (one of the few of his songs which became popular in Schubert's lifetime), scarcely any but Beethoven, or Schubert himself could have written, so full is it of grand and glowing sentiment. Similar to this work, in construction and importance, is the *Fantasia*, or rather *Fantasia-Sonate*, (Op. 78), which also has the same complement of movements; in this instance a minuet instead of a scherzo. The dreamy grace and ideal beauty of the whole piece belong to the highest order of musical poetry; while, as a study of execution as well as style, it is most valuable. The finale especially, offers passages which, while of great mechanical difficulty, are so exquisite in themselves, that the practice necessary to master them becomes a labour of love, rather than the drudgery usual in such cases. This collection also includes those exquisite little pieces of dance music which Schubert used to throw off with rapid extemporization. At the houses of his intimate friends he would sit at the piano, and, for hours together, improvise such pieces to the delight of those dancers as well as listeners who were honoured by such unbending of high genius. The Waltzes, Ländlers, Ecossaises, and Galops here reproduced, are nearly all of exquisite charm. Among the thirty-six waltzes (Op. 9), which form the two first books of this collection of solo pieces, No. 2, "Trauer, oder Sehnsucht's Walzer," is conspicuous for its beauty, as well as having for years passed as the composition of Beethoven. Exquisite also are the "Ländler" and "Ecossaises" (Op. 18), some of the latter pieces being remarkable for a bright vivacity in strong contrast to the usual tender melancholy of Schubert's music. Other sets of similar pieces, as Op. 33, 49, 50, 67, and 91, contain similar beautiful specimens, some full of gentle pathos, notwithstanding their dance character; others, again, being altogether as cheerful in tone.

The four-hand pianoforte music of Schubert, while even less known than his solo pieces, is scarcely less worthy of publicity and admiration. To begin with the first number of the present collection, "Variations on a French air," (Op. 10)—this piece, it is said, first attracted the favourable notice of Beethoven towards the young composer who stood in such awe of the giant master whose style so largely influenced him. The charming variety and ingenuity with which a simple theme is treated in this Op. 10 of Schubert, raise it far beyond the level of most such pieces. Of similar beauty and importance are his variations on an original theme (Op. 35),—on a subject from Herold's *Marie* (Op. 82),—and his "Andantino varié" (Op. 84). His several sets of Marches (Op. 27, 40, 51, 55, 66, and 121),—his Polonaises, (Op. 61 and 75)—are full of exquisite thoughts and beautiful fancy, conveyed in comparatively small forms which are so frequently but the medium of commonplace. His more important duet pieces; his Sonata (Op. 30), each of its three movements so full of exquisite grace; his long and elaborate "Divertissement à la Hongroise" (Op. 54); and his romantic *Fantasia* (Op. 103)—are all so impressed with the stamp of genius and originality that it is surprising they should be so little known among pianoforte players. The present edition of these solo and duet compositions are brought out with all that correctness and excellence of paper, engraving, and printing which have long been characteristic of Messrs. Breitkopf and Härtel's publications.

Sonaten für das Pianoforte, von L. von Beethoven.

Polonaisen für das Pianoforte. } Von F. Chopin.

Waltzer für das Pianoforte.

THE above are recently-issued editions of classical pianoforte works in the octavo form, published at prices